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✓ Boston Athenaeum

COMMITTEE OF FINE ARTS, 1864.

EDWARD N. PERKINS.

GEORGE W. WALES.

LEMUEL SHAW.

G. HOWLAND SHAW.

DIRECTOR—J. HARVEY YOUNG.

STATUARY.

Nos.	Subjects.	Owners.
1	Copy of the Head of Apollo Belvidere.	Mrs. H. Greenough.
2	Bust of Raphael. Presented by Hon. T. H. Perkins.	Athenæum.
3	Bust.	R. S. Greenough.
4	Hebe and Ganymede, by T. G. Crawford.	C. C. Perkins.
5	Statue of Ceres.	
6	Bust of Rubens. Presented by Hon. T. H. Perkins.	Athenæum.
7	Bust of a Vestal, by Canova.	C. C. Perkins.
8	Cast of the Laocoön.	Athenæum.
9	Bust of a Child, by T. Ball.	
10	Bust of W. Allston, by Clevenger.	Athenæum.
11	Anacreon, by Crawford.	Athenæum.
12	Cast of the Apollo Belvidere.	Athenæum.
13	Bas-Relief.	Athenæum.
14	Bust, by Dexter.	
15	Cast of the Statue of Diana hunting.	Athenæum.
16	Bust of Napoleon.	Mrs. H. Greenough.
17	Cast from the Statue of the Vatican Mercury.	Athenæum.

"The god appears standing, with a characteristic inclination of the head, musingly regarding the affairs of mortals. A palm-stem, which serves the figure for support, seems to indicate that he is conceived as the director of the Palæstra. There is no other symbolic sign whereby he may be known, as both arms are broken off, and the attributes lost with them. No drapery veils the symmetrical and wonderfully harmonious development of the organization. The light chlamys, used frequently as a shield for the left arm, as well as a covering for the body, is thrown over the shoulder, with one end wound around the fore-arm. The sublime serene rest which the whole figure presents, indicates the spiritual superiority with which the god administers his office. Here appears no sign of passionate emotion in the soul, although every feature indicates the highest tension of the whole spirit-life. This is with all his power repressed, which gives an appearance of rigidity. The beautiful image is inscrutable, as the inner oracle of a truly great and matchless man. The realm of art scarcely possesses a monument of like excellence and completeness."—*Kunst-Mythologie, by Dr. Emil Braun.*

"Among the statues of Mercury, the Hermes of the Belvidere has by far the first place,—the same that went, strange to say, under the name of 'the Antinoüs of the Vatican.' It is an ever-young prototype of the body ennobled through athletic exercise, as the broad, glorious breast, the strong yet delicate limbs, the light, quiet pose, plainly indicate. But over the whole figure rules a truly godlike spirit, which perfectly subordinates every special attribute. It has, I might say, a more lofty, eternal presence than all mortal athletes, in whom the effect of a completed or the preparation for a coming exertion, is conspicuous. And what a wonderful head! It is not only the amiable, gracious Hermes, but truly he 'dear to supernal and infernal gods,' the Mediator between two worlds. Therefore a shade of sadness rests upon this youthful countenance as becomes the undying Marshal of the Dead, who sees the going down of so much life. The sweet, youthful melancholy, which is so equivocally mixed in the Antinoüs, is here expressed with perfect purity."—*Burckhardt.*

Nos.	Subjects.	Owners.
18	Cast of an antique fragment of a Statue of Hercules, called The Torso.	Athenæum.
19	Casts of the celebrated Statues, called Day and Night, by Michael Angelo.	Athenæum.

The originals of these casts (which form a part of the monument erected in honor of Julian di Medici, in the church of St. Lorenzo at Florence,) are universally considered among the most sublime and poetical conceptions of Michael Angelo. For minute criticisms of this triumph of modern art, we would refer the reader to the description, by Vasari, and the opinion of other distinguished writers on the Arts. The casts were presented to the late Col. T. H. Perkins, by our townsman, Horatio Greenough, when residing in Florence, and have recently been presented to the Athenæum by the executors of the former.

Extract from "Historical Sketches of the Old Painters."

"Michael Angelo deeply deplored the unhappy state of Florence. The lines written by him, under the figure of Night, are expressive of the state of his feelings. Though the softer elements of his character had not been fostered by maternal kindness, there was not wanting a deep spring of sensibility, which circumstances sometimes caused to overflow. Under the celebrated statue of Night, which had been intended for the tomb of Julian di Medici, Baptist Strozzi wrote the following lines:—

"Night whom thou æest so calmly sleeping,
Was by an *Angel* formed,
Though by this marble held in keeping,
By life the figure's warmed.
Yet, should thy mind of doubt partake,
Thou need'st but speak, and she 'll awake.

"Michael Angelo shortly after observed the writing, and with an emotion which fully evinced his sensibility, wrote this reply in the person of Night.

"Grateful to me is this repose;
More grateful still to be of stone,
While o'er my country evil flows,
To see nor feel is peace alone.
Then let me sleep o'er ills forgot;
Speak low! I pray thee, *wake me not.*"

"Day's eyes are breaking bold and passionate
Over his shoulder, and will flash abhorrence
On darkness, and with level looks meet fate,
When once loose from that marble film of theirs:
The Night has wild dreams in her sleep."

Casa Guidi Windows.—MRS. BROWNING.

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| 20 | Cast from the Bas-relief of Antiopa. | Athenæum. |
| 21 | The Shipwrecked Mother and Child, by E. A. Brackett. | |
| 22 | Cast of the Bust of the Colossus of the Quirinal. | Athenæum. |
| 23 | Cast from the Statue of the Venus of Milo. | Athenæum. |

"The statue of Aphrodite, which was found at the beginning of this century on the Island of Melos, presents to us an ideal of this goddess of such august features, that the skilful, by close examination and reflection, are brought to the conclusion that this type must have been the birth of a time in which the conception of Venus in the plastic imagination of the Greeks, was not yet fully wrought out, and, indeed, only prefigured. One can easily conceive that the age, which had brought to ripeness in a surprisingly short time the artistic ideal of Zeus, of Athene, of Here, and of Poseidon, could not be exactly in a position to incarnate a presentment of the Deities wholly opposite to these in idea. Everything must bide its time. Mythological ideas, more than all others, need time for their development. The Aphrodite of Melos is a peculiar illustration of this fact. Indeed, the thought forces itself upon us, that we must place

Nos.	Subjects.	Owners.
<p>this in a different category from all other known statues of Aphrodite, and consider it as a prophecy only of the ideal of Praxiteles. We are constrained to this conclusion if we begin, after the manner of modern criticism, with an abstract consideration of the features. But things assume another appearance if we retire a little and contemplate the work as a whole. Then the forms of the body so truly impressive and full, and, at the same time, so tender and alluring, and the attitude and keeping of the whole figure permit us to think only on Aphrodite. This proceeds not only from the disposal of the drapery, from the pose and the motion, but from every single sweep of the noble outline. Over all we see the glory of feminine culture brought to the fragrant fullness which announces the perfect flower. Every spark of self is extinguished, and she gives herself to the ether, into which she yearningly gazes. This moment of life's May is so rich, so great, so moving, that all three factors of earthly existence seem to unite in it, and that, in this wonderful vision, as it were, the whole future so announces itself that there were neither need of any farther revelation, nor that we should have to wait for the ripening of the fruit in order to possess the true and complete Avatar."—<i>Dr. Braun's 'Kunst Mythologie.'</i></p>		
24	Bust of Daniel Webster, by Powers.	Athenæum.
25	Cast from the Statue of the Piping Faun.	Athenæum.
26	Cast of Houdon's Bust of Paul Jones.	Athenæum.
27	Little Nell, by Ball Hughes.	Athenæum.
28	Bust of Loammi Baldwin, by Powers.	Heirs of Loammi Baldwin.
29	Cast of Houdon's Bust of Franklin.	Athenæum.
30	Cast of Venus at the Bath.	Athenæum.
31	Cast of Achilles' Shield, by Flaxman.	E. N. Perkins.
32	Cast of the Venus of the Capitol.	Athenæum.
33	Cast from Houdon's Bust of Lafayette.	Athenæum.
34	Bust of Lyman Beecher, D. D.	
35	Cast of the Colossal Bust of Antinoüs.	Athenæum.
36	Marble Group, by H. Greenough.	
37	Cast of a Bust of Beethoven.	C. C. Perkins.
38	Bust of Wendell Phillips, by J. A. Jackson.	Athenæum.
39	Bust of a Boy, by Sophia May Eckley.	
40	Cast of the Bust of Marcus Aurelius.	Athenæum.
41	Statue of Venus Vietrix, by H. Greenough.	Athenæum.
42	Bronze Statue of Boy and Eagle, by R. Greenough.	Athenæum.
43	Cast from the Statue of Boy extracting a Thorn from his Foot.	Athenæum.
44	Bust by Dexter.	
45	Cast of the Bust of Charlotte Cushman, by S. Wood.	Athenæum.
46	The Shepherdess, by T. G. Crawford.	R. M. Mason.
47	Statuette of Dante, by Dupré.	C. C. Perkins.
48	Cast from the Statue of Menander.	Athenæum.

"This Statue, grand, yet facile in style, is the most beautiful of the seated and draped portrait-statues known to us. It was found on the Vininal."—*Catalogue of the Vatican.*

"Amongst the draped, sitting statues, those in the Vatican of the comic poets Menander and Posidippus have a conspicuous place; especially the former, who, so graceful in mien and pose, so earnest and at the same time so genial, seems prepared to appear as a buffoon or as a genius, according as circumstances shall determine."—*Burckhardt.*

Nos.	Subjects.	Owners.
49	Bas Relief, by Sophia May Eckley.	
50	Bust of Napoleon, by T. Ball.	
51	Orpheus, in Marble, by T. G. Crawford.	Athenæum.
52	Cast of the Colossal Head of Juno.	Athenæum.
53	Cast from the Statue of Minerva Polias.	Athenæum.

Orpheus having charmed Cerberus to sleep, presses on with straining sight through the dark cavern to the realm of Pluto.

Cast from the statue of Minerva Polias, (commonly called the Giustiniani Minerva.)

"The most famous and beautiful of all the statues of Pallas which have come down to us, is that one,—so admirably preserved in its essentials—which formerly graced the Giustiniani collection, and now has a prominent place among the glories of the Braccio Nuovo, in the Vatican. The common but erroneous title of 'Minerva Medica,' arose from the fact that a serpent lies at her feet. This symbolic attribute had, in all probability, a more comprehensive signification than the snake of Asklepios, and suggests rather the serpent which was preserved on the Akropolis in the temple of the protecting goddess, Athene Polias, as a sacred pledge. * * * As well as protector of the olive-tree, she was also worshipped as the Goddess of Peace, and as such is she represented in this statue.

"The expression of her august features is mild and lovely; but the concentrated, earnest look announces clearly the firmness with which she knows how to defend peace and order, should these priceless benefits to her favorite state be at any time endangered from without.

"The spiritual power which Pallas represents, seems in this sculpture to reach its highest expression. She reveals herself as Poetical Wisdom, and illustrates in the most perfect manner the lofty conception which the Ancients had of the higher economies. While Zeus reigns in heaven, Minerva is his vicegerent on earth. The father of gods and men is the central motive power of integral humanity, while Pallas assumes the protectorate of individual states, as well as elect heroes, and is helpful and propitious to all those which are the repositories and patrons of Hellenic culture; while all those which are barbaric, rude and overbearing, are her aversion. What sentiments and feelings are well-pleasing to her, a glance at this image—so earnest, so exalted, and yet so gracious—teaches."—*Kunst-Mythologie,* von Dr. Emil. Braun.

54	Cast from the Statues of Antinoüs.	Athenæum.
55	Cast of a Colossal Head of Jupiter.	Athenæum.
56	Innocence, by Bien-aime.	R. M. Mason.
57	Cast of the Statue of Silenus with the Infant Bacchus.	Athenæum.

This is numbered among the most celebrated productions of ancient art.

"The Borghese Silenus is, beyond question, the noblest of all the images of the instructor of Bacchus which have come down to us. It is one of those glorious, purely-human representations which perfectly content the eye, the understanding, and the feelings. The invention, arrangement, purity of the outlines, and consummate elegance of the forms, equally demand praise and excite astonishment. From the workmanship generally, and from the hair in particular, we may infer that this work belongs to the most flourishing period of art. It may also be reckoned among those which have been admirably well preserved. It was found among the ruins of the garden of Sallust."

In regard to the statue, Visconti remarks:—

* * * "Images which represent the primitive Silenus are rare. Although the poets and writers of satires travesty him as old, very fat, and pot-bellied, resembling a wine-skin, deformed, as Lucian caricatures him, and as he is often represented on bas-reliefs, in the Bacchic scenes, upon Sarcophagi, so common in museums, still the original character of Silenus is much more noble, since he is understood to have bred and educated Bacchus or Dionysus, in whom is personified the uncivilized state of the world, and its passage from a rude to a more cultivated condition. * * * In the more ancient Theogony, Silenus was regarded as the depository of

Nos.	Subjects.	Owners.
<p>science, which, in his capacity of Instructor, he communicated to Bacchus, who made use of it to civilize mankind, still in a rude and savage state.</p> <p>"This figure, which falsifies all the erroneous notions entertained of Silenus, shows him in his original character as the foster-father and instructor of Bacchus. Now this latter, taken in a moral sense, is nothing more than a symbol of the refinement of the world from a state of barbarism, and the former is a symbol of the knowledge which had nurtured, guided, and assisted him. Like his foster-child, he is naked; his aspect is noble and affectionate, as suitable to the educator of a god, whom he holds in his arms and presses to his bosom. The child is caressing him in turn, and gracefully extends his hands to the other's cheeks. His head is bald; the goat-ears,—denoting an origin in common with the Satyrs and Panisci, and partaking of the bestial and the human,—and the panther's skin, upon the left arm, are attributes which show that Silenus possesses two natures, a mortal and a divine, a material and an intellectual. His nose is flat, his face broad, and the expression composed of hilarity, benevolence, and sagacity. The wreath of ivy-leaves and ivy-berries around the head of each, tells of the perpetual youth of Bacchus, and the strength and sweetness of the bonds with which barbarism binds the minds of men."—<i>Notes to Lodge's translation of Wincklemann's History of Ancient Art.</i></p>		

58 Cast from a Statue of an Athlete.

Athenæum

"The Athlete, a semi-colossal statue, was found in the Vicolo delle Palme in the Trastevere, So admirably had this statue been preserved, that although one arm and both legs were broken, none of the pieces were missing, and the only restoration necessary was a small fragment of the nose, which has been carefully added by Professor Tenerani. It is of Greek marble, and represents a wrestler, or athlete, in the act of cleaning his arm with a strigil. Signor Canina, the director of the excavation in which it was found, and the Roman artists generally, regard it as a work of the highest art, and declare it to be the production of Lysippus (B. C. 325), which is said, by Pliny, in the 34th book of his *Natural History*, to have so pleased Tiberius, that the Emperor caused it to be transported from the baths of Agrippa to his own palace. To the objection that Pliny's description applies to works in bronze, and not to works in marble, Canina replies, that it may be a repetition of a bronze by Lysippus, whose well-known boast that he represented men not in their perfect forms, but such as they appeared, is considered very applicable to this figure. If this hypothesis be correct, the statue is the first work of Lysippus which has come down to us, and is additionally interesting as being one of the few mentioned by Pliny. Whatever be its origin, it is the only example which has yet been found, in statuary, of an Athlete smoothing or cleaning his skin with a strigil, though many pictures of such figures are to be seen on Etruscan vases. The present statue is holding the strigil with his left hand, and is polishing with it his right arm which he holds extended for the purpose. His countenance is ideal; his head is rather small, his neck rather thick, and his shoulders show vigor and force, while his legs hardly surpass the natural size. This apparent incongruity is explained by the Roman artists as indicating that the sculptor wished to represent not only a wrestler but a runner; his strength being shown by the size of his shoulders, his small head, and his short neck, as in the statues of Hercules; while his lightness and quickness in running are shown by his legs, which are strong, nervous, and rather long."—*Murray.*

59 Cast from the Statue of the Barberini Faun, asleep. Athenæum.

"The beautiful Barberini sleeping Faun is no ideal, but an image of simple, unconstrained nature."—*Wincklemann.*

"The sleep in which he lies sunk after fatigue, and the relaxation of all the muscles of the limbs, are expressed in a manner which cannot be improved; it is, indeed, inimitable. We can almost hear the deep respiration, see how the wine swells the veins, how the excited pulses beat."—

60 Cast from the Statute of Demosthenes.

Athenæum.

"The great orator of Greece is represented in this figure with all the nobility and perfection of Art, which appears, above all, in the expression of the countenance and in the anatomy of the left arm. It was found in the Villa Aldobrandini, at Frascati."—*Vatican Catalogue.*

Nos.	Subjects.	Owners.
61	Cast of the Statue of Sophocles.	Athenæum.
62	Cast from the Statue of the Fighting Gladiator.	Athenæum.
63	Cast from the Statue of Discobolus.	Athenæum.
64	Cast from the Statue of Discobolus.	Athenæum.
65	Cast from the Statue of the Dying Gladiator.	Athenæum.

Montfaucon and Maffei supposed that it is the Statue by Ctesilaus, the contemporary of Phidias which Pliny describes as "*a wounded man dying*, who perfectly expressed how much life was remaining in him."—*Murray*.

One of the most accurate of critics, John Bell, describes the anatomy of the dying Gladiator as perfect in every respect. "It is," he says, "a most tragical and touching representation, and no one can meditate upon it without the most melancholy feelings. Of all proofs this is the surest of the effect produced by Art. Although not colossal, the proportions are beyond life, perhaps seven feet; and yet from its symmetry it does not appear larger than life. The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick, sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the shoulders square; the balance well preserved by the hand on which he rests; the limbs firmly rounded; the joints alone are slender and fine. No affectation of anatomy here; not a muscle to be distinguished, yet the general forms perfect as if they were expressed. The only anatomical feature discernable is that of full and turgid veins, yet not ostentatiously obtruded, but seen slightly along the front of the arms and ankles, giving, like the clotted hair, proof of violent exertion. The singular art of the sculptor is particularly to be discerned in the extended leg; by a less skilful hand the posture might have appeared constrained; but here, true to nature, the limbs are seen gently yielding, bending from languor, the knee sinking from weakness, and the thigh and ankle-joint pushed out to support it. The forms of the dying Gladiator are not ideal or exquisite, like the Apollo; it is all nature, all feeling! It was found at Porto d'Anzia, by Cardinal Albani, about 1770, and was for some time in the gallery at the Villa Ludovisi, from which it was purchased by Clement XII."—*Murray*.

"I see before me the Gladiator lie:

He leans upon his hand — his manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low —
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him — he is gone,
Ere closed the inhuman shout which hailed the wretch who won.

He heard it, but he heeded not — his eyes
Were with his heart, and that was far away;
He recked not of the life he lost, nor prize.
But where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother — he, their sire,
Butchered to make a Roman holiday.
All this rushed with his blood — shall he expire,
And unavenged? Arise, ye Goths, and glut your ire!"

—*Childe Harold*.

66	Bronze Cast from the Mask of Napoleon's Face.	Athenæum.
67	Venus di Medici. Presented by Mrs. Geo. G. Lee.	Athenæum.
68	Cast from the Statue of Thorwaldsen's Venus.	Athenæum.

PAINTINGS ON THE STAIRCASE.

[OWNED BY THE ATHENÆUM.]

Nos.	Subjects.	Artists.
1	The Angel warning Joseph to flee into Egypt, after A. Caracci.	
2	Holy Family, after Murillo.	
3	The Indian Captive.	
4	King Lear.	R. W. Weir.
5	The Cottage Grandfather.	Benjamin West.
6	Judith with the Head of Holofernes, after Guido.	Russell.
7	Playing at Marro.	
8	Hagar and Ishmael.	
9	The Angel appearing to the Shepherds.	T. Cole.
10	Christ curing the Blind.	
11	St. Paul.	
12	Daniel Webster.	C. Harding.
13	Chief Justice Marshall.	C. Harding.
14	Gov. Winthrop.	
15	Jacob at the Well, after Murillo.	
16	The Archangel binding Satan, after Guido.	Chatelaine.
17	Landscape.	
18	Storm and Shipwreck.	Hué.
19	Sheep.	
20	Flaying of Marsyas.	Lucca Giordano
21	Landscape.	
22	Patrick Lyon.	Neagle.
23	The Garden of Love.	
24	Holy Family.	
25	New York Scenery.	A. Fisher.
26	Garden Scene.	Watteau.
27	Portrait of Guido, after Guido.	
28	Fruit and Flowers.	
29	Flowers.	Peter Boel.
30	Washington.	

PAINTINGS IN THE GALLERY.

[OWNED BY THE ATHENÆUM.]

Nos.	Subjects.	Artists.
31	Landscape.	T. Doughty.
32	Playing the Guitar, after Metzu.	J. G. Chapman.
33	Playing the Violin, after Teniers.	J. G. Chapman.
34	Portrait of Vandyek, by himself.	
35	The Student.	Allston.
36	Isaac of York.	Allston.
37	Sir Charles Hobby.	Sir Peter Lely.
38	William Smith Shaw.	Stuart.
39	Christ and the Woman of Samaria.	
40	William Wirt.	H. Inman.
41	Gilbert Stuart.	Neagle.
42	Benj. Franklin.	Greuze.
43	Rembrandt, after Rembrandt.	
44	Head of Annibal Carracci.	
45	Portrait of Rembrandt.	
46	Martyrdom of St. Sebastian, after Guido.	
47	Interior of St. Peter's.	Panini.
48	Martha Washington.	Stuart.
49	Washington.	Stuart.

"A letter of Stuart's, which appeared in the New-York Evening Post, in 1833, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795, to the other, at Philadelphia, in the Spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family-pictures, at Mount Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left, intentionally, unfinished, and when subsequently claimed by Mr. Custis, who offered a premium upon the original price, Stuart excused himself, much to the former's dissatisfaction, on the plea that it was a requisite legacy for his children."—*Putnam's Magazine*, 1855.

50 Head of a Jew.

Allston.

Nos.	Subjects.	Artists.
51	James Perkins.	Stuart.
52	Benjamin West.	Allston.
53	Picture Gallery, containing Views in Modern Rome.	Panini.
54	Hannah Adams.	C. Harding.
55	Landscape with Figures. after Cuypp.	
— 56	Mrs. Siddons and Fanny Kemble.	
57	Landscape, with Figures.	Ruysdael and Berghem.
58	The Arch of Octavius.	A. Bierstadt.
59	Lawrence Washington.	
60	The Independent Beggar.	L. L. Waldo.
61	Commodore Hull.	Stuart.
62	Judith with the Head of Holofernes, after C. Allori.	
63	Interior of a Chapel.	Frazer.
64	Capture of a French Ship by Lieut. Hull.	Salmon.
65	Rammohun Roy.	R. Peale.
66	Priam receiving the dead body of Hector.	Trumbull.
— 67	Ecce Homo.	
68	William Tudor, after Stuart.	T. Sully.
69	The Young Artist.	T. M. Burnham
70	Mount Washington.	W. A. Gay.
71	Miniatures.	Saunders.

THE DOWSE COLLECTION.

[OWNED BY THE ATHENÆUM.]

Nos.	Subjects.	Artists.
72	Portrait of Thomas Dowse.	M. Wight.
73	Infant Christ, after Guido.	Violet.
74	Christ appearing to St. Peter. A. Caracci.	Hodgson.
75	Incredulity of St. Thomas, after Vanderwerf.	Eusebi.
76	Landscape with Figures, after Claude.	Craig.
77	Meeting of Mary and Elisabeth, after S. Del Piombo.	Tomkins.
78	Girl with a Horn-book, after Schidone.	Tomkins.
79	A Female Head, after Giotto.	Satchwell.
80	Madonna and Child, after Raphael.	Hodgson.
81	Windmill, after Rembrandt.	Craig.
82	Allegory of Human Life, after Titian.	Tomkins and Ansell.
83	Death of Regulus, after Salvator Rosa.	Craig.
84	Rachel secreting the Household Gods of Laban, after Murillo.	Craig.
85	Landscape with Rainbow, after Rubens.	Craig.
86	Landscape, after Claude.	Craig.
87	St. Amand receiving St. Babo, after Rubens.	Uwins.
88	Village Festival, after Wouvermans.	
89	Fête on the Water at Dort, after Cuyper.	W. Westall.
90	David with the Head of Goliath, after Guercino.	Tomkins.
91	Landscape and Figures, after Claude.	Craig.
92	Flowers.	Specckaert.
93	Flight into Egypt, after A. Caracci.	Craig.
94	Portrait of Berghem, after Rembrandt.	Evans.
95	Holy Family, after Raphael.	
96	Portrait of Gaston De Foix, after Giorgione.	Hodgson.
97	Madonna, Child, and St. John, after Raphael.	Tomkins.
98	Baptism of Christ, after Domenichino.	
99	Head of a Girl.	M. Greuze.
100	The Happy Shepherds, after Berghem.	Craig.

Nos.	Subjects.	Artists.
101	Lot and his Daughters, after Guido.	Tomkins and Hodgson.
102	Rachel secreting the Household Gods of Laban, after P. Da Cortona.	Violet.
103	Landscape and Figures, Mid-day, after Claude.	Craig.
104	Danäe, after Titian.	Tomkins and Hodgson.
105	Interior of a Cottage, after Ostade.	Strutt.
106	Samuel and his Mother, after Rembrandt.	Violet.
107	Christ calling Peter and Andrew, after Domenichino.	Hodgson.
108	The Smokers, after Teniers.	Strutt.
109	Holy Family, after Bordone.	Tomkins and Ansell.
110	Woman taken in Adultery, after Rubens.	Uwins.
111	Portrait of Himself, after G. Dow.	Craig.
112	The Story of Calisto, after Poussin.	
113	Diana and Acteon, after Titian.	Violet and Tomkins.
114	Jesus led from the Garden of Gethsemane by the High Priest, after Guercino.	
115	Fruit.	L. Hysum.
116	Madonna and Child.	
117	Vision of St. Austin, after Garofolo.	Hodgson.
118	Head of a Girl.	Grimani.
119	Sunset.	
120	Christ in the Sepulchre, after Guercino.	Violet.
121	Madonna and Child, after Raphael.	Tomkins.
122	Madonna, Infant Christ, and St. John, after An- drea Del Sarto.	Tomkins.
123	Heads of Apostles, after Giotto.	Satchwell.
124	Madonna, Infant Christ, and Saint, after Cimabue.	Satchwell.
125	Nativity, after Guirlandajo.	Hodgson.
126	Holy Family.	
127	Landscape and Figures, after P. Potter.	Craig.
128	Madonna and Child, after Correggio.	Tomkins.
129	Madonna, Infant Christ, Elizabeth, and St. John, after A. Del Sarto.	Tomkins.
129½	Marriage of St. Catherine, after Parmigiano.	Hodgson.

Nos.	Subjects.	Artists.	Owners.
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PAINTINGS IN THE GALLERY.—CONTINUED.

130	Miss Dix.	S. Cheney.	Athenæum.
131	Una.	Allston.	Mrs. Allston.
132	Dido and Anna.	Allston.	Mrs. Allston.
133	Lorenzo and Jessica (unfinished).	Allston.	Mrs. Allston.
134	Landscape (unfinished).	Allston.	Mrs. Allston.
135	Belshazzar's Feast (study).	Allston.	Mrs. Allston.
136	Christ healing the Sick.	Allston.	Mrs. Allston.
137	Female Head (unfinished).	Allston.	Mrs. Allston.
138	Madonna di Faligno, after Raphael.		Rev. L. Shepherd.
139	Death of King John (unfinished).	Allston.	Mrs. Allston.
140	Cupid with the Helmet of Mars, after Rubens.	Allston.	Mrs. Allston.
141	Landscape—outline —	Allston.	Mrs. Allston.
142	The Troubadour.	Allston.	Mrs. Allston.
143	The Marriage-Feast, at Cana, after P. Veronese.	Allston.	Mrs. Allston.
144	Study of a foot.	Allston.	Mrs. Allston.
145	The Prophetess.	Allston.	Mrs. Allston.
146	The Court of Titania.	Allston.	Mrs. Allston.

BUSTS.

The following Busts of Roman Emperors, (the property of Dr. JACOB BIGELOW, of Boston,) were cast from the original marbles, at Rome and Florence.

- 147 Julius Cæsar, Florence.
- 148 Julius Cæsar, Capitol, Rome.
- 149 Augustus — young.
- 150 Augustus — old.
- 151 Tiberius.
- 152 Caligula.
- 153 Claudius.
- 154 Nero.
- 155 Galba.
- 156 Otho.
- 157 Vitellius.
- 158 Vespasian.
- 159 Titus.
- 160 Domitian.
- 161 Nervo.
- 162 Trajan.
- 163 Hadrian.
- 164 Antoninus Pius.
- 165 Marcus Aurelius.
- 166 Commodus.
- 167 Caracalla.
- 168 Diocletian.

PAINTINGS IN THE GALLERY.

A priced list of pictures for sale is left with the Door-keeper. The Director will be at the Gallery at 9 o'clock, A. M.; also from 1 till 2, P. M., and at 5.30, P. M. At all other hours during the day he may be found at his Studio, 16 Summer Street.

Nos.	Subjects.	Artists.	Owners.
-169	The Shadow Dance.	Fabronius.	
170	Portrait.	Copley.	Mrs. Cobb.
171	Portrait.	Unknown.	C. C. Perkins.
172	St. Peter delivered from Prison.	Allston.	Dr. R.W. Hooper.
<p>"And behold, the angel of the Lord came upon him, and a light shined in the prison; and he smote Peter on the side, and raised him up saying, Arise up quickly. And his chains fell off from his hands."—<i>Acts xii</i>, 7.</p>			
173	The Toilet, after Titian.	Axenfeld.	A. Heard, Jr.
174	Portrait.	Copley.	Mrs. Cobb.
175	A Sybil.		
176	Lake Nemi.	Turlink.	C. C. Perkins.
177	Portrait of a Grandee.		C. C. Perkins.
178	The Golden Age.	Lucca Giordano.	Athenæum.

The nine following Water Color Paintings, are copies of Raphael's Vatican "Stanze" Frescoes, executed by Nicola Conzoni, and (under his superintendence) by several of the best young Roman Artists.

179	The Miracle of Bolsena.	C. C. Perkins.
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Illustrating the infallibility of the Church doctrines, by the representation of the miracle of the Bleeding Wafer. The Pope praying at the altar is Julius 2nd.

180	Expulsion of Heliodorus from the Temple.	C. C. Perkins.
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Maccabees, book 2nd, chapter 3rd, typifies the triumph of the church over her enemies, through the sword of the war-like Pope Julius 2nd, who, despite the anachronism, is borne into the temple on a chair of state, and serves to make an admirable contrast with the wild terror and disorder around, by the unmoved aspect of himself and his bearers.

181	Attila arrested at the gates of Rome, by St. Leo 1st.	C. C. Perkins.
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Above whom appears St. Peter and St. Paul to the terror of the barbarians. The Pope is a portrait of Leo X, and the fresco alludes to his victory over Louis XIII, in 1513, when the French were driven out of Milan.

182	Theology, or the "Disputa del Sacramente."	C. C. Perkins.
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Is a discussion of Theological Tenets, by a crowd of Popes, Bishops, Monks, and Laymen. The four fathers of the Latin Church, sit near the altar. Among the portraits introduced are those of Raphael, Perugino, Dante, &c. In the upper part of the picture is represented the Trinity with the Virgin and St. John the Baptist. The ten figures on either hand represent Patriarchs and Evangelists; the latter have golden glories about their heads. Painted in 1508, when Raphael was 24 years old.

183	Philosophy, or the School of Athens.	C. C. Perkins.
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Represents the discussion and demonstration of Philosophical Tenets, by the greatest Grecian Philosophers and their followers. Plato and Aristotle, Socrates, and Alcibiades, Pythagoras

Nos.	Subjects.	Artists.	Owners.
	and Empedocles, Archimedes, Ptolemy, and Diogenes are here represented as setting forth and listening to the exposition of their various sciences. Among the Portraits are those of Raphael and Perugino, the Duke of Urbino and the Duke of Mantua.		
184	Jurisprudence, or three Virtues. Prudence, Fortitude, and Temperance, occupy the space over the window. Below on the right of the picture, Justinian presents the Pandects to Tribonian, typifying Civil Law. On the left Gregory IX delivers the Decretals to the consistorial advocate, typifying Canon Law. The Pope is a portrait of Julius 2nd.		C. C. Perkins.
185	The deliverance of St. Peter from Prison. Alludes to the captivity and imprisonment of Leo X, after the battle of Ravenna, whilst he was Cardinal and Legate to the Court of Spain.		C. C. Perkins.
186	The Sacrifice of Abraham.		C. C. Perkins.
187	Virgil and Dante meeting Homer, Flaccus, Ovid, and Lucan. "When thus my master kind began :—' Mark him Who in his right hand bears the falchion keen. The other three preceding their lord. This is that Homer, of all bards supreme: Flaccus the next, in satire's vein excelling, The third is Naso; Lucan is the last.'"		C. C. Perkins.
188	Ignatius Loyola.	B. Goz.	Mr. Greenleaf.
189	St. Cecelia.		Mrs. Griffin.
190	Adam and Eve after their expulsion from the Garden of Eden.	C. Blaas.	C. C. Perkins.
191	Roman Campagna.	Benouville.	C. C. Perkins.
192	Morning.	Francis Scheyrer.—1762.	For Sale.
193	Head.		C. C. Perkins.
194	The Singing Party.	Hals von Mechlin.—1588.	For Sale.
195	A Lady Fainting.	F. Boucher.	For Sale.
196	Jacob at the Well.	Elzheimer.—1574.	For Sale.
197	Charity.	Theresa Eiselt.—1814.	For Sale.
198	Night.	Francis Scheyrer.—1762.	For Sale.
199	Hon. Danl. Webster.	J. Ames.	
200	Landscape and Figures.	Borch.	Athenæum.
201	Head.		C. C. Perkins.
202	Correggio's "Madonna della Notte."	Barrocci.	Athenæum.
203	The Blessing.		
204	Landscape.	Allston.	Athenæum.
205	Landscape and Figures.	Karl du Jardin.	Athenæum.
206	The Adulteress.	L. Cranach.—1472.	For Sale.
207	A Philosopher in his Study.	F. Corduba.—1650.	For Sale.
208	An aged Prisoner and his Daughter.	F. Trevisani—1656.	For Sale.
209	Portrait.		Athenæum.
210	Portrait.	W. M. Brackett.	J. P. Couthoy.

Nos.	Subjects.	Artists.	Owners.
211	Portrait.		Athenæum.
212	Landscape and Figures.	Zuccharelli.	Athenæum.
213	Sodom, Lot's Flight.	Gerbrand Van den Eck-	For Sale.
		hous—1621.	
214	A Dutch Kitchen.		Athenæum.
215	Descent of the Holy Ghost.	Luke of Leyden.	Mrs. J. P. Davis.
216	Silenus teaching Love Music.	Rubens.	Mrs. J. P. Davis.
217	Study for an Angel.	J. C. Freeman.	C. C. Perkins.
218	Moses.	Guercino.	Athenæum.
219	Ben Huish.	W. A. Westfield.	C. C. Perkins.
220	Holy Family, after Correggio.		C. C. Perkins.
221	A Crucifixion.	Albertus Altdorfer—1488.	For Sale.
222	Landscape.	Boquet.	Athenæum.
223	Forest of Arden, a Passing Storm.	F. H. Henshaw.	R. W. Henshaw.
224	Sandwich Woods.	Gay.	T. G. Appleton.
225	View of the Capucin's Garden, Albano.	G. L. Brown.	M. J. Whipple.
226	Vue d'Auvergne.	Watelet.	A. Heard, Jr.
227	Dante and Beatrice.	Ary Scheffer.	C. C. Perkins.
228	R. W. Emerson.	T. R. Gould.	T. R. Gould.
229	Belshazzar's Feast.	Allston.	Mrs. Allston.

"It is known that Mr. Allston began the picture in London, before his return to his native country, and had very nearly finished it here, fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the King, the Queen, and the Soothsayers, were to be repainted. He undertook the labor, and the entire figure of the King, except the left foot, and the heads of the Soothsayers were erased. What progress he had made in restoring these, will be readily seen, as the picture is in every respect as he left it, except the original figure of the King, now painted down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline; and of the new figure, he had repainted, but not finished, only the right hand."

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"Upon the head of the Soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death."—1845.

230	Baden Baden.	Kotsch.	Joshua Stetson.
231	Gov. Andrew.	T. R. Gould.	Mrs. Andrew.
232	Lap: Di'Horange		E. N. Perkins.
233	Signora De Werve.		E. N. Perkins.
234	View on the Altena.	Bierstadt.	For Sale.
235	Fish.	W. A. Brackett.	E. P. Jeffries.
236	Canal Scene, Venice.	A. H. Bicknell.	For Sale.

Nos.	Subjects.	Artists.	Owners.
237	Landscape.	R. H. Fuller.	For Sale.
238	Morning.	Fred. Williams.	For Sale.
239	Mt. St. Michael.	Eschke.	For Sale.
240	Innocence.	Geo. C. Lambdin.	T. G. Appleton.
241	Landing of the Huguenots in Florida, 1564.	Edwin White.	
242	Florinde.	Winterhalter.	Wm. H. Webb.
243	Billet Doux.	H. G. Wilde.	T. G. Appleton.
244	Scene from Longfellow's "Hesperus."	Jas. Hamilton.	
245	Palermo.	G. L. Brown.	T. G. Appleton.
246	Abigal bringing gifts to David.	L. Terry.	For Sale.
247	Cattle.	Robbe.	T. Wigglesworth.
248	Sunset.	Kensett.	
249	Landscape.	Geo. Curtis.	For Sale.
250	Mt. Mansfield.	Gifford.	For Sale.
251	Magdalen.		C. C. Perkins.
252	Roman Forum.	Nichols.	G. W. Wales.
253	Colonel R. G. Shaw.	Wm. Page.	
254	Portrait.	J. Ames.	
255	Venice by Moonlight.	G. L. Brown.	G. W. Wales.
256	The Rag-pickers.	Saintin.	A. Heard, Jr.
257	View on the Campagna, near Rome.	G. L. Brown.	
258	Rev. Dr. Holly.	Stuart.	M. Wight.
259	A Zouave.		
260	Macbeth.	A. Fredericks.	For Sale.
261	Sanbornton River.	Frost.	For Sale.
262	Tremont Street on a Foggy Night.	F. Williams.	Chas. Hale.
263	Fowls.	Couturier.	T. G. Appleton.
264	Venetian Market.	A. H. Bicknell.	F. Shimmin.
265	Landscape.	Champney.	M. J. Whipple.
266	A Quiet Lane.	F. H. Shapleigh.	For Sale.
267	A Study of Trees.	B. F. Nutting.	For Sale.
268	Autumn.	Kensett.	T. G. Appleton.
269	Repose.	Diaz.	A. Heard, Jr.
270	A Portico of the Doge's Palace, Venice.	A. H. Bicknell.	T. Robinson.
271	Landscape.	Brissot.	T. G. Appleton.
272	A Turkish Scene.	Diaz.	T. G. Appleton.
273	Sheep.	Gay.	T. G. Appleton.
274	The Lover.	Bonnington.	T. G. Appleton.

Nos.	Subjects.	Artists.	Owners.
275	Requiem of De Soto.	Edwin White.	
276	River Esopus.	Shattuck.	For Sale.
277	Moonlight.	Casilear.	For Sale.
278	View on the Androscoggin.	Coleman.	For Sale.
279	Landscape.	Champney.	For Sale.
280	Sketch.	W. M. Hunt.	M. J. Whipple.
281	Capture of the Scerapis by Paul Jones.	Jas. Hamilton.	For Sale.
282	View at Altorf, Switzerland.	G. L. Brown.	For Sale.
283	The Housatonic, near Milford.	J. R. Brevoort.	For Sale.
284	The Promenade.	Lazarus.	For Sale.
285	The Fallkill.	C. Ogilvie.	For Sale.
286	The Toilet.	Lazarus.	For Sale.
287	Landscape.	J. Pope.	For Sale.
288	Scene on the Island of Capri.	G. L. Brown.	For Sale.
289	The Drinking Party.	Sweback.	For Sale.
290	Fruit.	G. H. Hall.	For Sale.
291	Landscape.	Champney.	
292	The Acrobats.	Martin.	For Sale.
293	Landscape.	Ogilvie.	
294	Shore Scene.	Bradford.	
295	Calabrian Girl.	C. G. Thompson.	G. W. Wales.
296	Italian Portrait.	Unknown.	G. W. Wales.
297	Sunday Morning.	Sappentez.	For Sale.
298	Vanity.	Bileverti.	G. W. Wales.
299	Landscape.	R. H. Fuller.	
300	Flowers.	R. M. Pratt.	For Sale.
301	Landscape.	Soolmaker.	E. N. Perkins.
302	The Importunate Author.	Stewart Newton.	E. N. Perkins.
303	Coast of Norway.	Melby.	For Sale.
304	Portrait.	J. Pope.	
305	H. Greenough.	J. G. Chapman.	Athenæum.
306	Psyche.	W. S. Mason.	J. Harrison.
307	The Village Betrothal after Greuze.		T. G. Appleton.
308	Sheeps and Landscape.	DeBeul.	T. Wigglesworth.
309	Mt. Palatus.	G. L. Brown.	For Sale.
310	Prairie Flowers.	J. Thompson.	R. Butler.
311	A Foggy Morning.	F. H. Lane.	T. Wigglesworth.
312	Flowers.	W. T. Mathews.	For Sale.
313	Flowers.	W. T. Mathews.	For Sale.
314	The Sign of Promise.	Geo. Inness.	For Sale.

Nos.	Subjects.	Artists.	Owners.
315	Twilight.	C. C. Colman.	For Sale.
316	The Kitchen.	C. C. Colman.	For Sale.
317	Flowers.	A. H. Bicknell.	S. H. Allen.
318	View on the Connecticut.	Sontag.	A. Wigglesworth.
319	Crucis Abbey, Llangollen, Wales.	F. H. Henshaw.	R. W. Henshaw.
320	Portrait of a Dog.	Hinkley.	G. W. Wales.
321	Madonna and Child, with Joseph.	Sch'l of Peruginio.	G. W. Wales.
322	Madonna and Child, with Angel.	Botticelli.	G. W. Wales.
323	Portrait.		Hancock Family.
324	Head.	J. Pope.	
325	Spanish Boys.	G. H. Hall.	
326	Forenoon.	A. H. Wenzler.	For Sale.
327	Valley of the Seven Churches, Ireland.	F. H. Henshaw.	R. W. Henshaw.
328	Birnam Wood.	Geo. Cole.	T. Wigglesworth.
329	St. Peter delivered from Prison.	C. G. Thompson.	Mrs. Emma Burridge.
"And he went out and followed him, and wist not it was true which was done by the angel, but thought he saw a Vision."— <i>Acts xii, 9.</i>			
330	Christ.	T. R. Gould.	T. R. Gould.
331	Satan.	T. R. Gould.	T. R. Gould.
332	Charles the First, demanding, in the House of Commons, the Five Impeached Members.	Copley.	Public Library.
333	Landscape.	J. Pope.	
334	The Alps Hunter.	Otto Sommers.	For Sale.
335	Charity.	P. De La Roche.	T. Wigglesworth.
336	Sunset.	Geo. Inness.	For Sale.
337	Harvesting near Moret, France.	Geo. H. Yewell.	For Sale.
338.	Game.	J. H. Dolph.	For Sale.
339	The Fagot Gatherer.	Fabronius.	
340	Portrait.	A. Hartwell.	
341	The Castle by the Sea.	Livingston.	
342	Hon. Charles Sumner.	M. Wight.	
343	New York Bay.	Melby.	For Sale.
344	Venice.	Tilton.	A. Heard, Jr.
345	"The stag at eve had drank his fill, Where danced the moon on Monan's rill." — <i>Lady of the Lake.</i>	Otto Sommers.	For Sale.
346	The Purchaser.	Scheeres.	T. Wigglesworth.
347	The Connoisseur.	Scheeres.	T. Wigglesworth.
348	Sketch.	Champney.	M. J. Whipple.
349	Currants.	S. W. Wenzler.	For Sale.
350	Head.	J. H. Young.	M. J. Whipple.
351	White Mts. from Bethlehem.	B. F. Nutting.	For Sale.





